ADVERTISING ANTIQUITY

The Cultural Utility Images of Antiquity Enjoy in the Commercial Lexicon

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ABSTRACT

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In the modern marketing language, visual imagery has become essential for communicating impactful, memorable messages through advertisements and brand communications. Though the most effective mediums for communication change throughout time, advertising continues to serve as an introspective channel by which cultures reflect and shape their own identities and offer insights into their own perspectives of the world around them. Thus, the images used in ads convey a great deal of information about the cultures from which they are produced and the consumers whom they target. It is in this context from which images from antiquity have proved to hold great value for advertisers. Images from antiquity have been used in countless ways by the advertising industry in the Western world and generate value for brands due to the unconscious cultural connections the Western world associates with these iconic images. By analyzing the use of images from antiquity in advertising, this thesis will show the influence and relevance representations of antiquity still enjoy in modern culture and the mechanisms that support the maintenance of their cultural power.

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INTRODUCTION

The world of consumer messaging, at first glance, is perceived by many to be a capitalist-driven intrusion into our otherwise peaceful lives. As pop-ups and print ads plague our will to escape the almighty corporate bullhorn, most consumers nowadays dismiss advertisements as thoughtless and cheap. Advertising, however, plays a vital role in shaping and revealing the deep-seated cultural elements imprinted within a society, strategically crafting messaging in order to tap into a culture's collective conscious for financial gain. It frames cultural icons from antiquity in order to draw out the cultural values Western civilization has instilled within the perception of the artifacts and subconsciously connects those with brands (Talalay 2004). A careful analysis of Western advertising in the 20th and 21st centuries reveals the true power of the cultural values we associate with images from antiquity and, in turn, the value images such as the Parthenon and Pyramids hold for advertisers and brands. As we have attributed values such as class, trust, strength, and reliability to images of ancient structures such as the Parthenon, we have also developed a tendency to connect those intangible ideals to brands and products that associate themselves with images of the structure. The intrigue centered around images from antiquity in the advertising world speaks volumes of the value of their status as icons in Western civilization and the value society has placed simply these images.

Advertising has thrived as a pillar of the Western capitalistic system, coming a long way from the first print ad in the 17th century. The visualized commercialization of goods and products is a fairly recent occurrence that has vaulted brands into the personal realm of culture (Schroeder 2008)[1]. Utilizing a rhetoric of persuasion, advertising has been a dynamic industry

[1] Schroeder argues that "images in marketing communication frequently stand in for experience, especially when other information sources have less prominence, and serve as a foundation for future attempts to comprehend and construct the world around us" and thus are the ideal medium for cultural communication. As the ability to disseminate images has increased, so also has culture and the advertising industry's use naturally increased as well.

over time, with centuries of change culminating in the world of integrated brand management we see today. Modern advertising, in particular, is a formation of advanced capital production that uses a visual language to persuade (Brown & Patterson 2000). However, it is crucial to keep in mind the core motivations of advertising, the majority of which are rooted in profitability and market capitalization. While artistic merits to ads in the modern age exist in order to "break through the clutter" of advertising, they are neither the goals nor catalysts of their own creation (Bogart 1995). Without the commercial potential of the messaging, an ad would not exist.

Advertisements do, however, have significant cultural and social impacts apart from their commercial intent (Fowles 1996). Advertising serves as an introspective medium by which cultures reflect and shape their own identities and offer insights into their own perspectives of the world around them. In other words, they "help mediate and construct social identities" (Talalay 2004) of cultures by representing and targeting the products and ideals a society values. They reflect and shape the consumer world of Western cultures and, in the modern age, spur the desire to take stake not just in products, but in values. Advertisements craft and exploit cultural images and icons to foster a sense of social belonging among consumers and craft individual or collective identities around products that include the most esteemed values of a culture. They look for the intersection of a culture with the consumer world in order to drive markets and shape the way a society interacts with a corporation. According to British anthropologist Mary Douglas, "mass goods represent culture… they are an integral part of that process of objectification by which we create ourselves as an industrial society: our identity, our social affiliations, our lived everyday practice" (Douglas 2011). The world of advertising carefully crafts messaging in order to create an environment in which goods are explicitly equated with how we choose to structure our lives, our lifestyles, our consumption, and our values. They appeal to the "sense of self", using extensively researched targeted messaging that is likely to

engage a response. The effectiveness of visual messaging has power in its ability to condense a value, preconception, or idea into an easily digestible and recognizable image (Mitchell 2015).

Thus, the most effective advertising message is one that "condenses in itself the richest rhetoric and attains with precision … the great oneiric themes of humanity" (Torres 2015). Success lies in accomplishing a poetic function of communication through powerful imagery that resonates with a consumer's social and cultural identities. Not only does it need to resonate with consumers on a cultural level, it must also employ efficient rhetoric in order to communicate that message with clarity. The combination of the communication and the cultural connection go hand-in-hand and create the overall impression of an advertisement. The more an image resonates with a potential consumer, the more likely that consumer may be to purchase the advertised consumer good and engage in business with a brand. Knowing this, brands use images that have previously established connections with consumers (Fowles 1996). The perfect images of use are oftentimes reproductions of art and history understood by the majority of a collective culture[2]. In Western societies, this naturally leads to the art and culture of ancient Western civilizations being portrayed the most frequently. The prestige and authority of well-known artifacts from antiquity coupled with efficient persuasive language allows advertisers to reach consumers effectively.

As advertising connects brands and consumer goods with the values of society and culture, the values brought forth by representations of antiquity are clearly in demand within Western cultures. It is clear that certain ancient cultures, namely the Greeks, Romans, and Egyptians, appear to be privileged in modern Western advertising (Talalay 2004). While images from Meso-America and Native American cultures can be found here and there, the volume of

[2] This is often the case due to the high cross-cultural recognition of famous artworks. Though it does not maintain consistency over socioeconomic groups (as high income and education yield higher recognition), the imagery associated with the fine arts is often some of the most iconic, and thus the most useful as a medium for metaphor.

advertisements depicting these cultures pale in comparison to that of the three mentioned previously. Representations of antiquity can be found in campaigns marketing everything from perfume to automobiles with a similarly broad range of sentiments tied to depictions of the cultures. That being said, advertisements depicting antiquity have a consistency of implication and attempt to connect similar values found in portrayals of these cultures with their respective brands.

Throughout the course of this paper, I will explore three major questions that relate to advertising and its effective use of images from antiquity in the modern age. First, I will explain the importance of visual imagery to advertising and how the industry leverages imagery through metaphor to communicate memorable, powerful messaging. Following this, I will explain by what processes images from antiquity have found such lasting value in the modern age. Finally, through a series of case studies, I will tie these ideas together to explain the specific, tactical strategies advertisers use to harness the value attributed to images of antiquity in order to better sell products and brands. The analysis found in this paper will be based of literature and research sourced from both the advertising and art history disciplines in order to provide a holistic understanding of the weight these images hold. Overall, this thesis argues that the utilization of antiquity in modern advertising is not only incredibly effective, but also conveys with it the astonishing significance these images have held over time and will continue to hold in the coming centuries.

CHAPTER I

THE PICTORIAL METAPHOR

The world is surrounded with images, more so than ever in mass communication. As technology further develops and adapts in an ever-changing cultural landscape, it has become evident that society utilizes the visual image more than ever in earth's history (Schroeder 2008). Indeed, every era has expressed itself in its own way since the beginning of time. Antiquity was the time of legends, epics, and mythical tales, all communicated through oral narratives. During this era, meaning was constructed with the spoken word and its peculiar rules. Through the permanency of writing, in contrast to the transitory character of the spoken word, language grew to be the symbol of authority and power. In more recent times, literary narrative, developed together with the Enlightenment and the invention of printing press, have brought out the freedom of written language. While writing was fundamental to the construction process of meaning and the meaning itself at that time, the invention of instruments like photograph, television, and the more recent digital revolution, in which the image reigns supreme, has constructed a wider form of communication in the cultural consciousness which can only be described as a universal "macro visual language" (McQuarrie and Mick 1996)[3].

In this age, mass media has utilized the image in more ways than ever before. In mass communication, the written culture has step by step been superseded by a visual-dominated culture. "Reading" has increasingly weakened against "watching and seeing". Obviously, an emphasis on visual messages does not mean that words are less important than images, but it is

[3] As images have become easier to manipulate, it has been the ability to quickly and efficiently disseminate a single image over many channels that has allow the medium to take center stage in the cultural landscape. Though previous eras have been able to craft imagery through art and literature, the capacity to rapidly create and distribute a single image was not achieved until the invention of the photograph.

certainly worth noting the wider culture has gradually embraced the visual mediums with more vigor than ever before.

Thus, it is no surprise that in print ads, the emphasis on pictures over words has steadily increased throughout the last century (Leiss et al. 1986; Phillips and McQuarrie 2003; Pollay 1985). Our rapidly changing communication style has rather seamlessly been adapted by advertisers in an effort to speak the language of the prevailing culture. Advertising language uses the hottest trends of modern society to craft relevant messaging in the hopes of relating most seamlessly with its audience. As ads have become increasingly image-based to remain on par with culture, the shift has brought with it some additional benefits to the messaging strategies of the agencies behind the ads[4]. Given this state of things, it is through visual analysis that we are able to best understand the roles advertising plays in culture and the strategies the industry uses to best reach its audience.

Theories of advertising rhetoric are concerned with how a message is delivered (its style) rather than the content of the message itself. In terms of modern advertising style, pictures, similar to the cultures they mirror, dominate. Over the last hundred years, the number of pictures in ads has increased (Pollay 1985), the number of complex pictures in ads has increased (Phillips & McQuarrie 2002), and picture-heavy ads have become more effective than copy-heavy ads (McQuarrie & Phillips 2005). As the use of the image has proliferated the wider western cultures, advertisers and brands have mirrored this in their messaging in order to maintain relevance and guarantee efficient communications. In order to stay relevant within the cultures they converse with, brands must evolve with the constantly shifting cultural language. The dominance of pictures is especially notable in the international marketplace mainly because our

[4] Just as I argue that advertising mirrors culture though its messaging, it is crucial to note that advertising mirrors culture through its medium of choice as well. In order to communicate in the most relevant terms, marketing strategists place ads in the most relevant contexts which are increasingly imaged-based. Therefore, advertisers have no other choice but to adapt to the language of the culture they are targeting.

world has become more interconnected. As marketers focus on developing unified global brands, brand images are increasingly standardized across countries, leading to the use of similar advertising strategies in different markets[5]. Thus, modern-day brands look to target the wider Western market through cohesive multi-national campaigns as opposed to focused, tailored national campaigns that target individual countries. As larger cultures have become connected digitally, cultural understanding has increased in tandem with shared connections and knowledge. While spoken and written languages will forever provide barriers between a wide array of culturally divergent peoples, a visual language has been put to great use to bridge these connections and speak to a wider group of people (Barthes 1978). This, in turn, has also spread a similar style of communication throughout countries in the Western world, expanding and standardizing the effectiveness of rhetorical styles such as those utilizing variegated metaphors. To facilitate such standardization, advertisers have turned to pictures as their primary advertising communication tool because they are worried that verbal copy will not translate well across the language barriers between countries. Even as the use of images in advertising is of great importance in international advertising practice, the strategy holds an even greater deal of importance and comparable efficacy due to the rhetorical styles that have been adopted by advertisers in image-heavy campaigns.

Advertisers' perennial task is to make positive claims for brands, products, and services, in the hope that these will induce prospective consumers to consider, buy, and use them (Forceville 2014). These claims must always be pitched in a limited space or time slot, vying for consumers fleeting attention with a plethora of other media. Moreover, the message should attract attention, and ideally stick in people's memories, for instance by being humorous, or

[5] This is especially noticeable during world-wide media events such as the FIFA World Cup or the Summer and Winter Olympics. Oftentimes, advertising messaging for these events is produced with an international, multicultural audience in mind and, thus, is presented exclusively through imagery and without text or speech that would serve to alienate cultures outside of the predominate language's reach.

beautiful, or intriguing. This latter requirement is particularly important given that competition for audience attention is fierce. One way to meet this requirement is to deploy a well-crafted metaphor. It is the pictorial metaphor, in fact, that is used most commonly in advertising to draw out a quick, meaningful response from an image.

Metaphor, at least a novel one, creates similarity rather than draws on pre-existing similarity or, in the words of Carl Hausman in his 1989 book *Metaphor and Art*, on "antecedently fixed meanings and references". Metaphors are radically innovative language. By definition, they cannot reflect somethings that already exists in the world (Forceville 2002). Therefore, creative metaphors call their referents into being. A creative metaphor contributes something to our understanding and perceptions of the world. Through metaphor, something new in the world can spring forth to form a combination of familiar elements and yet cannot be explained in the terms of the sum of those elements[6]. A characteristic example will illustrate this point.

[6] Forceville refers to this phenomenon in metaphor as "resonance". He explains that a metaphor is resonant, that is, if it allows for a rich array of mappings from source to target. Shakespeare's famous phrase "the world is a stage" is resonant, according to Forceville, because it allows for many mappings (actors become people; major protagonists become people that matter, contrasting to those having non-speaking parts; a plot becomes a person's development or destiny in life, etc.). The resonance of metaphors usually resides in "the fact that it is the source's internal structure, not just a series of isolated features, that is "co-mapped" to the target" (Forceville 2014).

Figure 1. "Sliced Bottle". McCann Erickson, London, UK. 2007.

Consider this Heinz ad shown above in Figure 1. This ad deviates from realistic depictions in ads (such as ordinary products and typical users) by showing the traditional Heinz ketchup bottle as if it was an actual tomato. The image is not real, but a fanciful creation in which the world of two objects in merged into one, abstract idea. Despite the unrealistic nature of the photo, consumers are unlikely to label the ad as an error; they have seen this type of template in advertisements before. This is because this image is in essence a visual rhetorical figure, not significantly different from the verbal rhyme and verbal pun that can be found in literature or the spoken word. Consequently, although many different interpretations of the Heinz ad are possible, most are likely to rest on positive similarities between the ketchup and the natural, fresh taste of a ripe tomato. This is because consumers know that they should seek out similarities when they

encounter a visual template of this kind. Such visual rhetorical figures in ad pictures are far from rare and, in fact, have appeared with increasing frequency over the past 50 years (Phillips and McQuarrie 2003). It is this kind of picture that the typology was designed to address.

Figure 2. "Mazda CX-5". 1Mazda, Melbourne, Australia. 2014.

Visual figures, like all rhetorical figures, are fundamentally concerned with the relationship of one thing to another. Given that a visual figure must present two elements on a printed page, there are three possible ways of accomplishing this (Phillips & McQuarrie 2004). The simplest is to juxtapose two image elements side by side. This is the form of the pictorial metaphor portrayed in Figure 2 above. Here, the speeding blur of the Mazda CX-5 is portrayed alongside a cheetah, the fastest land animal. The two are presented one next to the other in order to invite the audience to draw comparisons between the pair and possibly infer what some other

similarities might be. Certainly, seeing a sleek sedan keeping pace with a cheetah could convey a good amount of positive information from the speed of the car to even the "predator/prey relationship" between the hunter and the hunted. A more complex structure involves fusing two image elements together, such as in the Heinz ad shown in Figure 1, where ketchup in a ketchup bottle is fused with a tomato. The third and most complex way to present two image elements is to have one replace the other in such a way that the present image calls to mind the absent image (Phillips & McQuarrie 2004).

Juxtaposition, fusion, and replacement are intended to constitute an exhaustive list of the possible ways two image elements can be combined within a two-dimensional representation. These classifications assert that there are no other possibilities that need to be taken into account, or, more exactly, that any visual structure omitted from this account will be found to be either a subtype of one of the three structures or a combination of all of them. For instance, subcategories of the juxtaposition structure can be broken down, such as horizontal versus vertical juxtaposition of elements[7]. Even though logical subdivisions such as this can be further explored, these subcategories are not likely to be systematically related to differences in consumer response (Teng & Sun 2002). In the eyes of a consumer, there will not be much difference between any subtypes that may emerge, and the effects of use will likewise stay similar[8]. On the contrary, the classifications have shown that the difference in effectiveness between juxtaposing and fusing two images is noticeable; the latter is a more complex processing task and this

[7] Phillips and McQuarrie argue that, conversely, other literature shows that the difference between juxtaposing and fusing two images is substantive; "the latter is a more complex processing task and this difference in complexity can be systematically related to differences in consumer response" (Phillips & McQuarrie 2004).

[8] Teng and Sun note that the placement or positioning of a pictorial metaphor does not have any effect on the effectiveness of the metaphor itself. Take, for example, an ad that attempts to compare an angry, screaming boss to a nuclear explosion by placing the two images adjacent to invite the audience to create the metaphor. The image of the angry boss is placed on the left while the image of a mushroom cloud is placed on the right. When consumers are tested to determine if they understand the metaphor, there is a consistent response of understanding that is not dependent on positioning. It does not matter whether the image of the boss is on the right, left, top, or bottom relative to the image of the mushroom cloud (Teng and Sun 2002; Kress & van Leeuwen 1996).

difference in complexity can be systematically related to differences in consumer response. Thus, advertisers are aware of these differences as well as the effectiveness of rhetorical imagery overall.

While Western advertisements from the mid 1950's tend to use few, if any rhetorical figures, often choosing to fully explain products in words, ads from the modern era tend to use unanchored rhetorical fissures and layer them more thickly (Pollay 1985; Phillips & McQuarrie 2002). Advertisers, in fact, have increasingly grown to respect their consumers' ability to read and understand rhetorical figures such as metaphor. By providing less verbal anchoring of these figures over time, advertisers have similarly moved from telling consumers how to interpret rhetorical figures to showing them the images and leaving the interpretation up to them. The overall change in expected consumer competency is considerable, as advertisers have moved from assuming that even a simple figure must be explained to assuming that no explanation is required for even a complex layering of figures.

Though this trend has been noted, it is more important to understand the reasons for the growth in the use of metaphor, notably the pictorial metaphor, in advertising. Some recent research suggests that complex, non-anchored rhetorical figures may provide benefits that outweigh this risk. In general, these figures have been found to increase elaboration because the consumer must figure out the ad's message (Mothersbaugh et. al. 2002). It is, in fact, that increased elaboration in turn that increases the memorability of the ad. As a consumer spends time evaluating and thinking over the image, the image will in turn hold more weight in the consumer's memory. Furthermore, consumers' pleasure in "solving the puzzle" of a pictorial metaphor can lead to increased attention and a positive attitude directed towards the ad and the brand sending the message. Solving a puzzle is a pleasant experience because it flatters the audience's intellectual capabilities by showing them that they have the relevant knowledge to

solve the problem. The solution of a riddle can establish a rapport between the communicator and the audience, bringing them together as they access a collective cultural pool of knowledge. A correct solution demonstrates that the communicator and the recipient are on the same wavelength. Consumers may associate the pleasure they experienced in processing the ad with the product that is being advertised, which in turn may lead to a more positive attitude toward the product and eventually toward the brand (Mothersbaugh et. al. 2002). Therefore, the feelings of pleasure that arise from understanding a pictorial metaphor in an ad may reinforce thoughts related to positive experiences. This same principle can be used to explain why advertising from decades past can often be seen as dated and ineffective. Ads that explicitly spell out the meaning of a pictorial metaphor to consumers may be seen as insulting, leading to a dislike of the ad[9]. After being served a large number of pictorial metaphors in the advertisements of today, modern consumers can better see when an ad overexplains a metaphor and can, in turn, infer what the brand is assuming about the intelligence of the individual. The use of the pictorial metaphor in advertising, therefore, can yield impressive results for advertisers and thus its use has expanded greatly in the modern era.

Compared to the verbal metaphor, the pictorial metaphor may be more frequently utilized in advertisements due to their potential openness for interpretation. Ad messages presented in images are more "open" to multiple interpretations compared to similar messages presented in words. This is in part due to the more explicit nature of messaging that is associated with written text but also can be attributed to the visual message being entirely implicit (Phillips & McQuarrie 2014). Several researchers contend that the openness or ambiguity of pictures in advertising is the key ingredient that makes them so persuasive (McQuarrie and Mick 1996).

[9] This has become especially true as advertisers have embraced more visually-focused mediums of communication. Research has shown that ads the explicitly spell out the meaning of visual rhetorical figures to consumers are, in fact, a detriment to brands. These explanations consistently lead consumers to dislike the ad overall relative to the exact same ad without the explanation (Phillips 2000).

Associating two unrelated objects through pictures, such as attractive women and perfume, or healthy young adults and cigarettes causes viewers to take the association for granted without question. In addition, literature suggests that advertisers turn to images when they do not want to take responsibility for the covert content of their advertising messages; in fact, several researchers have speculated that advertisers purposefully use images to imply messages that cannot be legally verbalized (Tanaka 1999).

Thus, it appears that indirect claims presented through images may differ in important ways from those presented through words, especially in their ability to mislead consumers. Misleading advertising can be defined as a "discrepancy between the factual performance of a product and the consumer's beliefs generated by the advertisement" (Gaeth and Heath 1987). If pictures are, indeed, more open to spontaneous positive brand inferences, then the processing differences between indirect claims presented in pictures and words could certainly garner some appeal from advertisers looking to say through images what they cannot through words.

Overall, the direct increase in the use of pictorial metaphors in advertising is a trend that can easily be traced and explained. The rhetorical strategy carries with it a handful of potential uses and benefits for its advertisers and, in turn, better engages potential consumers. It mirrors the changing culture around it and asks more from consumers, receiving more in return. It is the pictorial metaphor that has taken center stage in the world of advertising and it is through that medium that the industry has chosen to pull from antiquity in order to garner more eye balls on its brands and products as this is the primary strategy used by advertisers for this purpose. As will be established in the coming chapters, the complex cultural connections that have been associated with images from antiquity are best brought forth for brands through the pictorial metaphor in advertising messaging.

CHAPTER II

ICONOLOGY

As brands look to employ the pictorial metaphor within targeted advertising campaigns, imagery is strategically selected that will maximize each individual ad's efficacy. While any image can be used to create a pictorial metaphor in an ad, only images that bear with them the status of "icon" will bring forth the most value for brands. Images from antiquity spring forth into the modern visual marketing lexicon precisely because their iconic status transcends time, space, and culture. In modern times, iconically-charged images from antiquity remain increasingly relevant as their use in marketing communication earns more powerful and influential reactions compared to ads that use only generic imagery. The process by which these images achieve this "iconic" status is fairly consistent, but in order to address the effectiveness of the use of icons in ads, we must first define the characteristics that make icons so powerful on their own.

WHAT IS AN ICON?

The definition of icon varies by discipline, but it is by looking at how the term has evolved through time that is meaning in the context in modern culture can be best understood. The discipline of art history understands the term "icon" in a narrow, technical sense as a panel painting (a painting on wood) of a holy figure or devotional figures from the Eastern Orthodox Christian tradition (Maniura 2015). This somewhat restrained definition provides a useful starting point because it highlights materiality as part of the issue: an icon defined in this way is

essentially an object made out of wood and paint. It is from this meaning that the idea of the icon was first formed in the Western culture. The concept of the icon originates from Eastern Orthodox theology and its reverence for media depicting religious imagery. Eastern Orthodox tradition has recorded that the production of Christian images dates back to the very early days of Christianity and it has been a continuous tradition since. These icons served to sit as a focal point for parishioners within the church to worship and recollect the subjects of the works, oftentimes serving as the visual representation for the amalgamation of a saint's life or biblical story. It is from Eastern Orthodox theology and history that the concept of the icon is clarified to the particular form of study. The icon, here, is an image that represents many types of resemblance, lying somewhere between ''concrete'' realism and ''abstract'' symbolism. The icon is a concrete embodiment of an abstract state; it is a hypostasis of the spiritual and material[10]. Thus, those who study icons follow the research techniques of those who study symbolical realism, aiming for neither complete concrete naturalism nor wholly abstract symbolism (Jenkins 2008). In art history, a major piece of the study of icons and images has been "iconology," or the study and interpretation of the subject matter of a picture (Panofsky 1983). Pictures are taken to communicate meanings in systems of signs somewhat akin to language. These pictures, used in religious settings, would often become useful in communicating the whole of a story or moral to an audience of illiterate commoners, taking on a prestige and reverence far beyond any other work of art, thus taking on a meaning and relevance much greater than the object itself[11].

A significant number of icons in this art historical sense show a single holy figure full face, confronting the viewer and meeting his or her gaze. This characteristic gives rise to the

[10]Although especially associated with "portrait" style images concentrating on one or two main figures, the term also covers most religious images in a variety of artistic media produced by Eastern Christianity, including narrative scenes. Icons, in this sense, can represent various scenes in the Bible and any sort of religious representation.
[11] Eastern Orthodox worshipers often convey the holy nature of the subject being depicted onto the icon itself, adding layers of reverence to the otherwise arbitrary medium of composition.

adjective “iconic” to describe a wider range of images that share this feature. The idea that the representation of the subject is as respected as the subject itself stems from this lifelike characterization of the original icons. A more widespread current use of “iconic,” though, draws on another feature of the Eastern Orthodox icon, its focal cultural role and high status. The word’s semantic origin in religion has helped instill this heightened authority to objects that maintain this status, placing images in a cultural space of relevance and reverence. This use allows one studying icons to expand its medium and refer to culturally salient people, things, and concepts as “icons” themselves. In this sense of the word, musicians, celebrities, commercial products, and brands, among other things, can all be “iconic” (Mitchell 1987). This leads away from material religion, but that the icon should have given its name to this notion of cultural centrality is significant: icons are important. It is worth noting that in contemporary popular culture, “icon” is used almost interchangeably with “idol,” a term that implies an excessive degree of devotion.

The philosopher C. S. Peirce, drawing on one sense of the original Greek eikon as “likeness,” adopted the term icon to label a sign that resembles what the object itself stands for (Atkin 2013). The issue of likeness has been taken to be central to the understanding of the image in general. The broadly semiotic approach treats images largely as disembodied and idea-like, true to some of the meanings of the original Greek and Latin terms. In this sense, images can be mental phenomena as well as material objects. This conceptual register of the iconic is “in tension with the materiality of the icon as object”, and it is precisely when these two registers are seen to have become blurred that icons have become most complex and culturally powerful (Mitchell 1987).

Thus, the idea of the icon has evolved from an object made out of wood and paint to the more widespread, complex, and influential meaning of the present Western age. The inherent

reverence that originated in the Eastern Orthodox church has progressed beyond religion into the popular culture, carrying with it the inherent power it held in previous times. It is in this definition of the icon that images carrying this status have held and grown their power and influence into popular culture and to consumers around the world.

HOW DOES AN IMAGE BECOME AN ICON?

The status of "icon" brings with it incredible, complex value to the subject of its imagery and, thus, requires a process of creation that carries with it an equal level of influence and complexity. An image in its inception can never be an icon. It is only through process and dissemination that it is able to transcend its original status over time to become something much greater in influence and reach.

There are two criteria that must be reached in order to achieve icon status. First, the subject or content of the thing being represented or signified must carry with it a certain degree of fame. Second, the image or sign must have a "memorable look"[12]. It must be the case that these two factors act in "total concert" with the most impactful and lasting visual icons, but a further analysis requires that we separate these two conditions in order to better understand the whole (Kemp 2012).

In the modern age, the concept of icon has become entangled with the cult of celebrity (of persons or things). For example, Albert Einstein is an icon of genius, the Parthenon one of classical value. This is surely related to the shallow replacement of spiritual values by a superficial worship of transitory qualities promoted by the media of western popular culture.

[12] This idea of a "memorable look" speaks to the physical features of an image that make it unique as well as the historical and cultural significance that makes the image relevant and worthy of being remembered.

Although all iconic images must acquire a degree of celebrity, not all celebrities are icons, especially in the long term. The object of the image must be such that it is easily recognized by masses from multiple walks of life in order to carry with it the referential power it can hold as an icon. Certainly, the image's widespread recognition is crucial to its potency. Only by taking a closer look at the widespread recognition of an image can one begin to discern ''the startling contrast between the sheer number of visual images that are … immediately forgotten … and … the concentration of iconographic power over time in a comparatively small group of images'' (Haselstein et. al. 2003). For example, scholars Hariman and Lucaites (2002) use the iconic photograph of the flag raising at Iwo Jima to articulate the culturally resonant messages of egalitarianism, patriotism, and civic republicanism that have become forever tied to the image. They focus on ways by which the photograph provides a resource for potential symbolic meanings and conclude, "The most important task of the iconic image is to manage a basic contradiction or recurrent crisis within the political community"[13]. These values cannot be efficiently conveyed or remain constant over time if they are not easily recognized by the culture that imbues them with meaning. Though the image may carry with it these resonant messages when it is first seen, these messages can be quickly lost to time or forgotten as fewer and fewer are able to discern the context and meaning of the image.

Moreover, if an image is to carry with it a certain degree of fame and maintain this widespread recognition, it must also have a "memorable look" to facilitate this. The greatest barrier for an image' potential to become an icon lies in its ability or lack thereof to stay relevant in the wider cultural context over time and if the image is forgotten, so also is the object that

[13] This paper by Hariman and Lucaites, in particular, provides an in-depth analysis of the specific mechanisms by which this photograph becomes an iconic image within a culture. In addition to the processes discussed in this thesis, they argue that there is a certain degree of fortunate historical timing that assists an icon, especially in the modern era, in becoming greater than a simple image. It is the case that images from antiquity are so steeped in history and meticulously documented that this particular aspect is not relevant.

lends its resemblance and the characteristics that have become associated with both. The more distinctive and unique an object is, the more likely its image can become a representative icon in culture (Kemp 2012). The memorable look serves as an unmistakable reminder to the viewer of the attributes associated with the icon, further reinforcing its memory in the cultural conscious or unconscious. In the case of the Iwo Jima photograph, it is the distinctiveness of the movement and triumph of the figures within the photograph that allow it to have great recall in the minds of those who recognize it. The momentum of the image is infective, pulling with it a unique identity that bolsters recall, thus boosting its status to potentially iconic levels in the cultural context. Once an image attains this distinctive, memorable look and its widespread fame, it has the potential to stake very powerfully its place as an icon within a larger culture.

WHAT USE IS AN ICON IN ADVERTISING?

Images that have become icons overtime and maintained relevance have become increasingly valuable to brands hoping to harness that influence and transfer it on to their products. Advertising literature on ad persuasion suggests, in general, that advertising should "attempt to create positive attitudes by linking positive cues to the promoted product" (Kim et. al. 1996). The influence of positive responses to advertising on attitudes is often explained through the basic principles of learning, in particular classical conditioning. Research supports the general premise that attitudes of consumers towards brands can be shaped through conditioning procedures used in advertising (Allen and Janiszewski 1989; Kim et. al. 1996; Stuart et. al. 1987). A review of the marketing research available clearly reveals the extent of the discipline's acceptance of the classical conditioning theory, which predicts that "positive responses elicited by an advertisement will transfer to the advertised destination over repeated

exposures to the ad" (Smith et. al. 1998). The question that arises, then, is which type of advertising, generic or iconic, would be more effective in stimulating the classical conditioning process and generating positive attitudes toward the brand or product being advertised?

In a study by Litvin and Mouri, the efficacy of the visual icon as used in advertisements was tested against generic imagery to determine if any viable link between the theory and reality existed in the minds of consumers. In this study, subjects were given a six-paged magazine containing the print ad being tested, a variety of content, and additional advertisements placed to disguise the true intent of the experiment. After reading the magazine cover-to-cover, the participants in the study were given a questionnaire that assessed their thoughts on the material they had just engaged in. Between the various groups of participants, each was shown an identical magazine with only a single advertisement that appeared differently from one group to the next. In one testing group, page 5 of the magazine presented an advertisement for South Dakota with a prominent, majestic representation of the iconic Mount Rushmore sculptures. Another group was given the same magazine but with page 5 presenting an advertisement for South Dakota featuring a fictional, generic image of nature that could be seen in many states throughout the country. Participants exposed to advertisements featuring their test state's iconic image reported significantly more favorable attitudes toward their test state's brand than did respondents exposed to the advertisement employing a generic image (Litvin and Mouri 2009). This study concluded that the use of iconic imagery in advertising had a marked effect on the attitudes of consumers presented with a brand that wished to associate itself with this imagery[14]. While generic imagery elicited very little recall and change in attitude, it was the advertisements

[14] In addition to improved recall, the researchers found that the iconic imagery was able to hook consumers attention much more effectively than generic imagery. It was the recognition of and familiarity with the icon and all of its cultural attributes that generated a personal attachment with the ad and opened consumers to receiving the brand messaging.

that contained icons that brought forth a rich experience that left an effect on the consumers who engaged with the material.

Research suggests that generic advertising's attempts to link the brand to positive cues will most likely be hindered by an effect called blocking (McSweeney and Bierley 1984). Blocking is based on the idea that only a certain amount of conditioning can be sustained by a given stimulus. Blocking occurs when "prior experience with one stimulus prevents later conditioning to a second stimulus" (Litvin and Mouri 2009). In other words, attempts at associating a brand with generic cues will be "blocked" because the brand is already associated with iconic cues. Therefore, iconic advertising is more likely to achieve the intended objective of eliciting a positive response as a function of the iconic advertisement's depiction of easily recognizable, well-known, and attractive images that reinforce, enhance, or simply recall consumers' previously held perceptions about the brand or products (Kim et. al. 1996). By associating themselves with icons, brands are able to boost recall and attitudes of and towards their brand and the products positioned alongside this iconic imagery.

Overall, it is this label of "icon" that has made images such as the Parthenon, Pyramids, and other images from antiquity analyzed in the following chapters of this thesis so valuable for advertisers. Their widespread understanding and positive associations, when positioned alongside the brand, empower the brand in more meaningful ways than other generic images are able to. It is from this power that these images from antiquity have found a place in the marketing lexicon and is why images of objects centuries old are employed to improve relevance of brands created in the current millennia. The analysis in the following chapters aims to disclose not only the iconic power of selected images from antiquity in advertising, but how also they have been manipulated by advertising producers in order to efficiently package powerful messaging.

CHAPTER III

This chapter contains three series of case studies of advertisements that directly utilize iconic images from antiquity to bolster brands and sell products. Each was selected according to their subject, medium, industry, and print date in order to provide a variety of all four factors. These images have been sorted into three categories according to their subject: Ancient Egypt, Classical Myth, and Ancient Greece, providing a representative spectrum of the variety of cultures and ancient civilizations that still maintain valuable relevance in modern marketing. The images were selected from the internet through a number of advertisement databases[15] and were marketed to a number of different countries throughout the Western world. The advertisements within each section are analyzed in detail in order to disclose the specific visual features within each ad that display the means by which marketers employ these icons to sell their brands and products. In my detailed analysis of each case, I have relied on the premise that each ad is a carefully constructed semiotic ensemble. Understanding this ensemble enlightens not only the design process behind each ad but also its effectiveness as a powerful communication tool.

[15] Such as welovead.com, adsoftheworld.com, and various advertising award catalogues.

CASE STUDY: ANCIENT EGYPT

Ancient Egypt is unique for the enduring nature of its symbols of power. A civilization surviving for more than 3000 years, it is immediately recognizable today all around the world. Its seats of ancient power are legendary and the images of monuments that remain are known and understood throughout the Western world and beyond. The imagery of ancient Egypt, especially, carries with it incredibly potent character associations that are highly prized by culture and commerce alike. Among the most valuable virtues associated with the ancient Egyptians are those pertaining to the incredible power of the pharaohs, the lasting tenacity of their seats of power, and the unprecedented achievement of their civilization. Images of their monuments such as the Pyramids of Giza and elements of their culture such as the famous hieroglyphics carry with them these virtues of the civilization, subconsciously evoking the crowning descriptors of their creators. These values have been proliferated throughout western culture through not only primary education, but more vigorously though popular movies, books, and Biblical connections. As one might not have fully grasped the complexities of the civilization through their history class, they undoubtedly would have experienced the allure of Pyramids through a famous movie such as *Indiana Jones*, *Cleopatra*, or *The Ten Commandments*. Not only has the ancient Egyptian civilization remained well known throughout history, it has notably maintained its relevance in the cultural conscious of western society. Thus, it is no wonder that brands from around the Western world have utilized images from ancient Egypt to sell products and brands to consumers culturally tuned to respect and revere images associated with this ancient civilization.

In order to see this most clearly, a series of case studies will be presented below that analyze the specific mechanisms employed by advertising creatives to bring forth extensive value to their products. More specifically, advertisements that lean considerably on their ancient

subjects will be featured in order to better understand how images from antiquity exactly provide value to modern brands. The visual elements and context of the ads will be examined in order to provide a clearer picture of the relevant commercial value held by these cultural images and the creative means by which they are utilized in the commercial lexicon.

Figure 3. "Pyramids". Grey, Brazil. 2008.

An ad for the motorbiking company Husqvarna sets the Pyramids at Giza as the central focus of the spread. The Swedish outdoor power products manufacturer dates back to 1689 and is known best for their production of power tools and motorcycles. In the past, their advertisements have highlighted the adventurous nature of their motorcycles, especially the speed and durability of their products by which they have made their name. In prior campaigns, adventurous motorcyclists blaze through city streets. A bull is swapped out for the product itself underneath a rider to create a metaphor for the character qualities of risk taking and adventure they hope to

associate with their potential consumers. The print ad feature above hopes to achieve a similar objective but does so through the use of images from ancient Egypt. The ad is designed large enough to be presented on two joined pages of a magazine, maximizing the scale of the Great Pyramids to catch a reader's idea and open a conversation. As it would likely be featured in a magazine marketed towards a wide range of men[16], there is no doubt that it would certainly catch the attention of daring readers interested in seeing what the racing bike producer has to say. The logo in the top right of the image is large enough to be noticed immediately in order to set the context for the content of the image. There must be a story taking place within the ad and the reader knows instantly from the logo that it is about a racing motorcycle. However, at first glance it is difficult to even make out how this motorbiking brand plans to do anything more than present a beautifully lit landscape of a symbol of ancient Egypt. The print ad is completely devoid of copy (text), except for the branding in the top right, leaving it entirely up to the consumer to derive meaning from the seemingly straightforward image. It is from this confusion that the consumer is able to have an interaction with the brand. It is likely that a consumer viewing this ad while flipping through a magazine would stop and stay a minute to figure out just why, exactly, Husqvarna shelled out double the price for a spread placement of only the Pyramids? At the very least, a consumer would stop in order to admire the magnificent portrayal of such an iconic image[17]. It is only when one stops to take a closer look that they might uncover the clever placement of the product itself. The size of the ad allows for greater detail and it is in that detail that the brand has hidden a motorbike, almost too small to notice, soaring through the air. Almost as small as the fly, the motorbike floats through the image as if it had just taken off one of the largest ramps it could, the Great Pyramids themselves. This "Where's Waldo"

[16] Such as *Men's Health* or *Sports Illustrated*.
[17] This attention-grabbing aspect of iconic imagery is corroborated by the research of Litvin and Mouri mentioned in the previous chapter.

experience provides an excellent "pay-off" to the consumers that stick around to find the hidden motorbike and, with it, ties the brand to many of the intrinsic virtues associated with ancient Egypt.

The clever use of visual imagery "pays off" the ad immediately but the reasoning behind the use of the Pyramids of the ramp is not readily apparent. One imagines that the brand could have used almost any image to serve as the larger-than-life ramp for the bike. It is the image of the Pyramids, though, that bring with it the notion of adventure and raise the stakes for the biker flying through the air. The imagery of ancient power, grand human achievement, and steadfast quality all add an extra layer to the ad as the brand and the product tie itself in with the characteristics Western culture associates with that of ancient Egypt. The Pyramids stand, as they have for centuries, tall and mighty as nations rise and fall around it. They stand as symbols of unprecedented human achievement as generations toiled to build wonders of the world. By positioning the motorbiking within this context, Husqvarna associates the quality, longevity, and prestige of its products alongside that of the Pyramids. The image carries with it the everlasting endurance of these structures, making this "ramp" much different than any other the brand might have chosen. By choosing the Pyramids, Husqvarna encapsulates these cultural insights into an image, effectively bringing forth these associations of power, achievement, and endurance into the conversation as they not only talk about their products, but also the consumers that use their products.

In a way, the brand also communicates a sense of rebellion as the unknown rider employs these symbols of austere power as a means of adventure, overcoming the reverence of the ancient Egyptians and transforming the Pyramids into a playground. This universally known seat of ancient power becoming a setting of modern "play" positions the brand both alongside the ancient Egyptian civilization and insinuates the brand's suggested role as a successor to it. In

other words, in this photographic specimen the brand takes these virtues and adds a playful modern twist. This subversion of the established identity of these images from antiquity adds yet another layer to the ad as the brand harnesses the countless subconscious cultural connections its consumers have made with images of the Pyramid to use them to sell simple motorbikes through strictly visual language.

Figure 4. "Desert". Havas, New York, New York. 2009.

This ad from PricewaterhouseCoopers (henceforth: PwC), a massive international advisory and consulting firm, uses images of the Pyramids in a rather different way than Husqvarna. The print ad for PwC shown above would likely be placed as a spread ad in a magazine targeting higher-income corporate executives as that clientele would ultimately be the

demographic initiating business with the firm on behalf of their own companies. The firm itself specializes in professional services that are used by thousands of corporations around the world. Hired by business leaders, PwC engages in financial auditing, business consulting, and tax service on behalf of their clients making their marketing interests focused on business-to-business interactions rather than business-to-consumer. Thus, the firm would hope to reach as many business leaders as possible through its calculated targeting in order to generate business with the decision makers at major companies. It is likely that this particular ad would be found in publications such as *The Economist* or *Barron's*, two magazines whose readership is uniquely higher educated business professionals.

A man in the dress of an ancient Egyptian fruitlessly attempts to push a heavy block of marble up a sandy dune. In the background, the iconic Pyramids of Giza rise up out of the desert. Fictitious mountains rise up in the background behind a set of two large pyramids and three smaller ones, a grouping slightly different from reality. This dramatically enhanced scene differs from the original in order to add to the grandeur of the iconic image of the Pyramids as it is solely the Pyramids that hold an iconic place in the eye of the reader, not the specific surrounding environment. While the image itself tells a story, it is the copy in this spread print ad that paints the full picture for the consumer. The headline reads "It takes more than one to build a project that will last.", a quick, to-the-point line that effectively connects the image with the brand. Though the brand will most likely be well known to its audience, PwC ensures the message is clear by providing a few lines of body copy at the bottom of the ad in order to highlight the more tangible value their advisors might be able to provide to potential business partners. PwC wants the consumer to associate their business prowess with the prestige, power, and accomplishment of the ancient Egyptians. The Pyramids' iconic proxy for the attributions of power, endurance, and achievement provide a great value to PwC as they attempt to align

themselves with these principles. In the business of advisory, an exceptional value is placed on a firm's prestige and longevity. Many of those considered a top advisory firm in the Western markets are those that sell themselves on their large scale, rich history, and past achievements and it is their reputation from which their business is able to thrive. This ad in particular demonstrates this value it attempts to communicate this to consumers. PwC is communicating that through a partnership with the firm, they will enable their clients to build out their business to be as powerful and enduring as the Pyramids themselves. Not only that, but the firm will also partner with its clients to build something that will last, something that will matter. It emphasizes the poor individual pushing the stone up the hill in order to explain the power that resides in strategic partnership with PwC. The Pyramids weren't built alone, they were built by hundreds and in order for one's business to achieve that lasting power, it must be built with the support of others. The Pyramids become relevant because they are symbols of the incredible achievement of man and it is the incredible achievements that will last centuries. With PwC, clients will be able to achieve at a similar level. Writing the words on the page communicates the idea, but by including the imagery from ancient Egypt, PwC can internalize this value proposition more effectively. The cultural understandings associated with those images reinforce the copy used in the ad, further emphasizing the message the firm attempts to make.

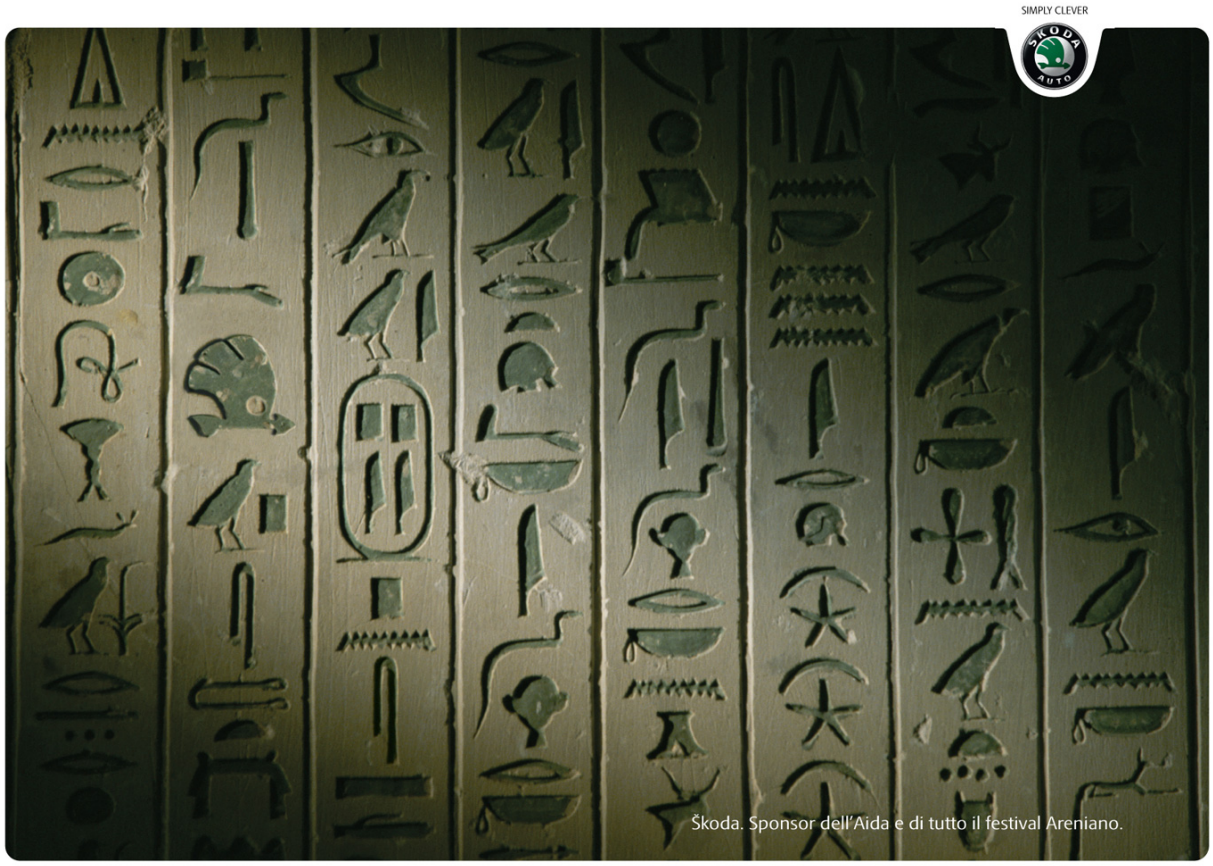

Figure 5. "Aida". Cayenne, Milan, Italy. 2008.

In an Italian print ad, Czech carmaker Skoda attempts to integrate its own logo into hieroglyphics from ancient Egypt. The brand presents a simple slab of hieroglyphics from ancient Egypt as a spread magazine print ad, the only copy being in the bottom corner discussing the brand's partnership with an annual Italian opera festival, Festival Areniano. Festival Areniano is a summer opera festival that has taken place in Verona, Italy since 1936 and serves as a major national event for Italian opera fans. Understanding the context of the opera festival, Festival Areniano, is crucial to understanding the purpose and meaning of the ad as this ad would have been placed in a popular magazine that would have been viewed by Italian opera fans[18].

[18] It is also likely that this ad could have appeared in travel magazines within Italy, generating intrigue with those interested in attending the event.

While the hieroglyphics are unintelligible as the Egyptian's ancient written code to the average Italian consumer, the image prods consumers to look a closer as a print ad in a magazine wouldn't simply print a normal image of hieroglyphics without leaving some form of "pay-off" associated with the brand to make it worthwhile for both the brand and consumers. Upon a closer look, the familiar Skoda logo (a green winged arrow) can be seem amongst the symbols[19], finding a place of its own in the language of ancient Egypt. What, however, does the brand hope to communicate through this image?

While the ad presents an interesting visual, integrating the Skoda logo within a slab of hieroglyphic writing, the purpose and message behind the ad is hazy at best to an American. However, when viewed by an Italian in its native context, a whole world of meaning emerges. Opera remains a pillar of Italian tradition and it is the summer festivals such as Festival Areniano that the Italian people flock to enjoy this cultural tradition. Festival Areniano is worth mentioning as its title sponsor is the subject of this very ad, Skoda. The Italian copy in the bottom right corner, the only copy in the entire image, makes certain to mention this sponsorship to bring this ad into context. This festival, in particular, is known around Italy for its annual presentation of the classical opera *Aida*. *Aida*, written in 1886 by Giuseppe Verdi, is a fan favorite for its lavish sets and recognizable arias. The classic is also well known for its setting in ancient Egypt, giving the iconic ancient Egyptian imagery center stage in performances. To Italians and international fans of Italian opera, simply bringing up the name of the festival would be enough to evoke these associations as *Aida* is performed in this specific setting year in and year out. This, also, is where the value for the festival's sponsor, Skoda, lies. Skoda hopes to integrate itself within the sophisticated context of the opera and the festival in order to better integrate itself within the broader Italian culture. The iconic Egyptian imagery that is so closely

[19] The logo can be seen in the middle of the second column from the left.

associated with Aida in this ad is incredibly effective in bringing forth a lasting national association with opera and Italian culture. By physically integrating the brand's logo within the hieroglyphics, Skoda integrates itself within the festival and the larger Italian cultural experience. The brand slips into the backdrops of the wider cultural conversation and draws on the imagery of ancient Egypt to accomplish this task. The image of the hieroglyphics is so iconic, an Italian viewing this image in association with the copy mentioning the Festival Areniano would not be able to resist associating this brand with the virtues of ancient Egypt and the larger cultural context and importance of *Aida* in Italian opera.

Overall, the iconic imagery of ancient Egypt serves as an important tool for brands hoping to grab the attention of targeted consumers and associate themselves with values of the civilization. It is the representations of Pyramids and hieroglyphics that add complex additional layers to these ads and allow brands to tap into the complex subconscious cultural associations their audience already associates with this imagery. The visual references to Egypt create easily understood metaphorical associations between the realities of interests the ads serve and the evocative stage setting. While the Pyramids and hieroglyphics are certainly useful in grabbing the attention of a consumer, their use within these metaphors creates a playground for brands such as Husqvarna, PwC, and Skoda to communicate their messaging in meaningful, enduring ways. Without the Pyramids, the epic adventure of the motor bike in the Husqvarna ad becomes a run-of-the-mill hyperbole, their products are wild, but not quite as legendary. In the second case, it is the subconscious cultural associations of ancient Egypt that allow for PwC to instantly communicate a complex proposition on the supreme value of their services. In the last case, the ancient wisdom we associate with Egyptian hieroglyphics enables Skoda to imbue the ideals of mystery, authoritativeness, and value onto a logo that might otherwise be lost in the clutter of branding. While these advertisers could use any image to create a pictorial metaphor to sell their

products, it is the iconic, complex status of the images from ancient Egypt that are chosen because of the incredible value they hold in these contexts.

CASE STUDY: CLASSICAL MYTH

While present-day Western culture has moved far beyond the days of ancient gods and wars, it is clear that the myths that have survived from those ages, such as that of the Trojan Horse, have left their mark on the wider Western cultural imagination. The surprisingly frequent use of images from ancient mythology has served to not only keep the images alive, but rather prove their power in the greater social consciousness. It is noteworthy that the use of images from this mythos are still so valuable that they can be found throughout the modern commercial lexicon, key tools that can be used to sell, persuade, and communicate to a wider Western audience on behalf of consumer brands. Myths such as that of the Trojan Horse have been a frequent subject for advertising and brands have latched onto these in order to tap into their cultural attributes, pulling from the centuries of weight and influence they now hold. Furthermore, each ad is unique in its use, showing the complex layers of meaning these images have developed over the years and the many valuable connections that can be made through pictorial metaphors. Though these myths are centuries old, it is clear to brands that they are as valuable as ever.

The Trojan Horse is a myth from the Trojan War, a war between the Greeks and Trojans dated to the 12th and 11th centuries BC. The climax of the conflict is centered around about the stratagem used by the Greeks to penetrate the walls of the city of Troy and ultimately win the war. In the canonical version, after a fruitless 10-year siege, the Greeks constructed a towering wooden horse out of the wood of a cornel tree, sacred to Apollo and Mediterranean tradition. Within the horse, however, hid a select force of men inside waiting to take advantage of their Trojan enemies. As the Greeks pretended to sail away, the Trojans pulled the horse into their city as a victory trophy, marveling at this generous gift. That night the Greek force crept out of the

horse and opened the gates for the rest of the Greek army, which had sailed back under cover of night. The Greeks swiftly entered and destroyed the city of Troy, ending the war. The myth has survived the ages thanks to a number of representations in artworks and literature such as features in Virgil's *Aeneid* and Homer's *Odyssey* and has maintained its relevance through representations in modern TV shows and movies[20]. Metaphorically, a "Trojan Horse" has come to mean any trick or scheme that causes a target to invite an enemy into a securely protected bastion or place. The myth has integrated itself into popular culture in a number of ways from becoming a term for a malicious computer program which tricks users into willingly running it to cheekily leading as the face for one of the largest condom brands in North America[21].

In this section, I am using four advertisements that demonstrate the capacity of ancient myth to encode a concise message in immediately recognizable terms. The first three draw on the universally-known story of the Trojan's defeat in order to pull forth a background of knowledge that can instantly be used to communicate specific attributes of each brand's products. By using this myth, brands choose to specifically draw upon the image of the wooden horse and the attributes of deception, cunning, and the underdog story to bolster their messaging. The final advertisement will be humorous depiction of ancient Greek myth. The representations of ancient myth will demonstrate that the value of antiquity can be found not only through representations of the physical structures that remain from these civilizations, but also through the culture and oral traditions that have been passed down over centuries in the Western world. These rich, intricate cultural connections can be found through all aspects of ancient culture and, thus, can be used by brands in countless ways.

[20] The most notable of which is the 1961 film, *The Trojan Horse*, and the 2004 blockbuster *Troy* starring Brad Pitt.
[21] In addition to being named Trojan, the brand frequently uses images from antiquity in its branding and advertisements.

A print advertisement for the pet vaccine maker Baxter utilizes a distinct image of the myth of the Trojan Horse in order to cleverly demonstrate the danger a consumer could find themselves in should they continuing living without the products featured in the ad. As this ad would likely be featured in magazine frequently read by pet owners such as a home and garden publication, the basic needs associated with pet ownership would already be understood by its readers, thus the brand is able to communicate the specific value of its products without the encumbrances of further explaining. A wooden dog stands at attention at the threshold of an owner's home, waiting to be let in. Returning from the large, spacious lawn outside, the dog looks through the clear glass door with expectation, just inches away from the pristine wooden floors inside. The suburban natural environment surrounding the dog is juxtaposed against the sterile interior, the perspective indicating that the viewer is on the precipice of deciding whether to let the dog in to the home or not. Simple imagery is

Figure 6. "Trojan Dog". WMC Grey, Prague, Czech Republic. 2014.

accompanied by sparse copy reading "Baxter: Protects against tick-borne encephalitis"[22]. The product, here, is a vaccine that can administered to pets in order to prevent the animals from attracting ticks and subsequently bringing them into the home.

While not explicitly mentioning the mythos from which the pictorial metaphor is made, the connections between the products and lessons of the story shine through in order to further sell a product seemingly equal in its mythical proportions, namely vaccines for pets. It is key to notice the sparse layout of the print ad, a simple image with brief copy. The bulk of the conversation has been left to the image itself. It is the pictorial metaphor, in fact, that carries the vast majority of the message through to the customer by drawing on the subconscious connections made between the product and the mythology surrounding the Ancient Greek story of the Trojan Horse. The lone wooden dog stands alone on the threshold in the home, presumably after having been let out in the backyard. Its makeup of tiny wooden planks speaks to the scale of the original Trojan horse with this version existing in a miniature form. The construction in this image may have been inspired by representations of the myth in popular culture, such as that of the famous movie *Troy*, starring Brad Pitt. The dog waits patiently, anticipating its owner to invite it back in to the house. With any other picture, this average everyday occurrence would be met with little surprise or intrigue, but with the dog's representation as a Trojan horse, an intensity augments the emotions present. There exists a potentiality that the dog has become a stealth carrier of a foreign invader.

The key here, in associating the dog with the Trojan Horse, is that the brand is able to communicate how their products not only protect their beloved pets, but how they protect their owners as well. Within the myth of the Trojan Horse, the Trojans, having received the horse into

[22] Tick-borne encephalitis, or TBE, is a human viral infectious disease involving the central nervous system caused by the tick-borne encephalitis virus carried through common ticks. It is likely that pet owners targeted by the ad would already be aware of this disease.

the city, are the ones who eventually fall to the invaders. This simple decision, in almost an instant, destroys the city and its people forever. In this advertisement, the imagery and perspective of the photo suggest that the viewers, as owners, are the Trojans that, in their lapsed mindedness, are about to allow danger into their own homes. The ad paints a picture through this use of mythology of how easily an everyday chore could quickly turn into a disastrous event and draws on the feat that we, as the consumers, could potentially unknowingly bring on this destruction to ourselves. Naturally, one realizing this possibility and feeling these ominous emotions of vulnerability will look to mend the chinks in their armor, and Baxter is already there to help. By using the mythical imagery of the Trojan Horse, Baxter is able to paint a pictorial metaphor in such a way as to draw these emotions, fears, and needs from their consumer with only a simple image. A complex association can be made in an instant by a consumer through the use of this powerful imagery, swaying a now-worried pet owner into potentially making a decision to invest in the brand. Thus, this image from antiquity, though not a physical structure, is yet potent enough to carry with it unique attributes that can be applied to something as unusual as a pet vaccine to draw forth a vivid, instant, and clear portrayal of the unique selling propositions of the product.

Figure 7. "Trojan Horse". Gitam BBDO, Tel Aviv, Israel. 2012.

A more playful ad from the bubble gum brand Hubba Bubba is decidedly more lighthearted in its use of the imagery from antiquity. Their print advertisement depicts and idyllic Greek countryside, sprinkled with images of ancient Greece in the background. The cartoonish illustration and bright colors indicate that this ad would likely be featured in multicultural, wide-reaching publications or even children's magazines[23]. Furthermore, the use of the English language by the Israeli advertising office indicates that this ad would be used for wide distribution across Europe and the Middle East, rather than regional distribution around exclusively Israel that would have required the language used to be Hebrew or Arabic. A temple-

[23] It is often the case that simple, colorful ads such as this one receive a wide breath of placement as the subject material is family-friendly and easily understood by the average consumer.

like building perhaps alluding to the Parthenon peaks over a hill, an Olympic runner carries the torch across the land, and Icarus himself plummets to the ground, burnt wings in tow. The scene itself effectively frames the subject in such a way as to make it abundantly clear to the viewer that this image in one that is unmistakably a portrayal of Ancient Greece. The vignettes in the background showing these portrayals of culture and myth effectively situate the main drama in the foreground outside of reality and into the realm of myth itself. Though the foreground is, itself, clear in its origins, the remaining elements serve to further support and drive home the metaphorical ties the brand is hoping to make between these myths and images and the product itself. The foreground serves to tell a story in more ways than one. It depicts a father narrating a vivid tale, to what is assumed to be his son, of a man pulling a small wooden horse behind him which, within it, hides a single man. As we read the image left to right, we can see the same father and son evolving through time, shown by their changing clothes and accessories. The pair on the far left is presented as the furthest back in time by clothing the subjects with the clichés of ancient Greece: sandals, chitons, and laurels in their hair. Proceeding through time, each individual story is told by the father-son pair adorned in the clothing of later Greek cultural period. The next pair in the procession is clothed in the modern Greek national costume which likely experienced its heyday in the 12th century[24]. The third adorns clothing of a later period and the last pairing dons the garb of the modern European, camera and basketball included. As the story is told again and again, the wooden horse grows larger and larger until finally, in the modern day, the well-known tale of the Trojan Horse achieves the scale we attribute to it today. This implies the exaggeration of the story as it is told through oral tradition from generation to generation. While the original telling might have been about a small horse and few men, a

[24] The dress, known as a fustanella, would be well known to Greeks as the outfit remains a point of pride, frequently featured in national ceremonies and events.

generational game of telephone has evolved the story, each iteration taking on a larger horse with a larger army on and on until the story reaches its modern state. All of these iterations are told through the bubbles of Hubba Bubba as well, the bubble getting so large at the end, it is almost unbelievable. The copy written in the bottom right reads “Blow it out of proportion”, thus tying the increasingly exaggerated retelling of the myth of the Trojan Horse to the proposed exaggerated size of the bubbles one can blow should they choose to chew Hubba Bubba bubble gum. By crafting the ad like this, Hubba Bubba is able to use the myth of the Trojan Horse to communicate that this bubble gum will let its consumers blow bubbles of fantastic, mythical proportions.

This ad uses the cultural idea of the ancient myth itself as the subject for its metaphor. Our understanding of these larger than life stories, such as that of the Trojan Horse, skew the proportions of what we believe to actually be possible. Just as the story of gods and goddess dips into fantasy, so also do the war myths of these ancient civilizations, the stories themselves taking on a life of their own as they are retold time and time again. Though, in reality, the story has its origins in the original *Odyssey* and *Aeneid* texts, the thought of stories being “blown out of proportion” is effectively communicated to an audience that would be more concerned with their understanding and recognition of the story of the Trojan Horse and the imagery from Ancient Greece than the accuracy of the shifting retelling the myth has undergone throughout the ages. Hubba Bubba is effectively able to playfully tie a fanciful, cartoonish portrayal of Ancient Greece and the mythos of the culture from that time into a broader message about the dare-I-say mythical attributes of its products. Just as the visuals are playful and seemingly of another world entirely, so also is the bubble gum itself.

Figure 8. "Trojan Horse". FP7, Europe. 2010.

Sony, in this ad, takes a much more literal approach to its use of the myth of the Trojan Horse in its pictorial metaphor. The ad presents a stylized, painted representation of the Trojan Horse entering the city of Troy. The heavy brushstrokes add to the mystique, framing the image alongside the artistic storytelling found in museums in order to play up the fantastical nature of the myth. The horse itself is presented as the focal point, the Trojan people surrounding the horse not yet knowing of the legion of Greek soldiers hidden within. In the top corner, the tagline "Store the Impossible" is positioned next to an image of a Micro SD Card, a small storage device used for anything from digital cameras to cell phones. As this ad would be likely be placed in a

technology-centered publication, consumers seeing this for the first time would likely immediately recognize the storage device and understand the specific product being sold in the ad. Here, the understanding of the Trojan Horse's use as a tool to stealthily contain the Greek soldiers is the main selling point Sony hopes to tie back to its digital storage device, a product that can deliver in a similar way. The easy connection between storing the men in the horse and storing data on a storage device is quick to develop and plain to see. This, however, does certainly cause some curiosity around the reasoning Sony used in choosing imagery of the Trojan Horse to deliver this message as there are countless other images that could create a pictorial metaphor in which Sony could create the exact same message. For example, images of treasure chests, hidden temples, or unbreakable vaults could all be used in a pictorial metaphor to draw forth the same conclusion. So why did Sony prefer an image from Greek antiquity?

It is the copy used in the ad that allows the consumer to see a more layered connection between the myth of the Trojan Horse and Sony's products, beyond a simple connection of similar uses. Sony taps into the unbelievable, well understood story of the Trojan Horse to suggest the mythical abilities of its products to store data. This connection between the mythical powers of the Trojan Horse and the abilities of their products can be made easily through a pictorial metaphor with this subject matter. The brand goes beyond the quick connection of storage to utilize mythical imagery to communicate the mythical qualities they hope the consumer to associate with their products. With any other subject matter, these ideas might not hit as close to home. With images treasure chests and bank vaults, Sony can communicate the purposes and efficacy of its products, but the opportunity to engage in a playfully hyperbolic connection is missed. The use of the Trojan Horse, here, allows Sony to do just that to an audience who both understands the story itself as well as the origins of the story and the implied authenticity that comes with the classification of myth. Just when a consumer thinks that Sony's

products can't store what they hope to store, the heroic, mythical imagery pops forth to convince them otherwise. It is the addition of the collective understanding of the concept of mythology that adds an additional layer to the image and another selling point for the brand.

Figure 9. "Zeus". ATTIK, San Francisco, CA. 2012.

An American TV advertisement for a pair of new Scion automobiles utilize the ancient Greek god Zeus to promote the sales of their products. In a parody of the well-known American MTV show *Cribs*[25], Zeus takes the viewer through his "cradle", a play on the title of *Cribs*, in a 30 second TV spot to check out his brand new cars from Scion. Zeus strolls through his garage and quickly introduces his "Hot Lava Scion xB" that he notes has a "blazing hot finish straight from Hades", the Greek god of the underworld. Walking over to the other car in his garage, Zeus

[25] MTV Cribs is a documentary television program that features tours of the houses and mansions of celebrities.

introduces a white Scion xD, citing its origins “from the frosty peaks of Mount Olympus”, the mythological home of the Greek gods. Right of the bat, it becomes clear that this ad is steeped in references to ancient Greece in everything from the background decorations to the dialogue and hopes to fill every second with verbal puns and visual metaphors to tie in this brand with associations to the ancient Greek culture. The advertisement finishes with a panning shot of Zeus and a woman dressed in ancient Greek attire positioned in between the two cars, each on a platform representing the mythical “fire and ice” described earlier in the ad.

Figure 10. "Zeus". ATTIK, San Francisco, CA. 2012.

Though a tad heavy handed, Scion makes it clear exactly what the brand hopes to accomplish in this advertisement. By plucking characters from ancient Greece in a quasi-humorous way and placing them in a modern context, the brand seems to flip the common expectation for the context of images of antiquity in advertising on its head. Here the images

from antiquity are existing in the modern world amongst the modern products rather than the inverse. This allows for a different characterization of these connections. Zeus, an incredibly powerful and oftentimes austere god in ancient Greece plays the role of a wealthy "frat bro" here, walking the viewer through his comically luxurious "cradle". His relaxed attitude steeped in slang adds humor to the spot as the preconceived notions of the gods of ancient Greece no longer apply, Zeus can now act and speek as a modern day "dude". The production of the ad itself is certainly not high cinema, rather the cheap props and "dude humor" make the ad more relatable to an audience that might miss some of the references to ancient culture that would be understood by a more educated audience. Thus Zeus becomes more appraochable and friendly to an audience who has not previously viewed the god as such. This adds a level of credibility to the words of support the character gives about the products. Furthermore, it stands as a testament to the degree to which antiquity is rooted in the collective cultural unconscious. Images from antiquity are not bound to be understood by solely the affluent or highly educated aspects of society, rather they are so well understood that these images can be used by advertisers in any context and still supplement meaningful messaging. As a result of this, the audience can relate to Zeus while also respecting him for his power, authority, and immortality. As casual and relatable as Zeus is, he still exists as an immortal god and, thus, would know a good car when he sees one.

The connections between the images from ancient Greek mythology and the colors of the cars further creates this connection with the civilization. By stating the origins of the new Scion models as from "Hades" and "Mount Olympus", the brand is attributing the mythical perfection and power with the cars themselves. The intrinsic cultural connections of power, immortality, and wisdom that stem from ancient Greek mythology are imprinted on the cars in this spot through the narrator, Zeus, as he continuously makes reference to representations of mythical locations, goddesses, and wears traditional dress. This coupled with the setting serves to

substantiate the claims the brand is making, almost to a hyperbolic degree. These cars are so powerful and luxurious, they are fit for Zeus himself. It is through these images from antiquity that the brand can make these claims so quickly and seamlessly that the viewer can understand what's being said through a heavy-handed comedy routine from the modern reinterpretation of Zeus.

CASE STUDY: ANCIENT GREECE

From as early as the beginning of the 20th century, the portrayal of ancient Greece in advertising and has only increased in popularity. In order to better understand the value images of this civilization, such as the Parthenon, hold for advertisers, we must take a deeper look into the advertisements themselves. In representations of Greek culture, many brands seek to associate themselves with the aesthetic perfection of images of the Parthenon and draw from this holy site in order most efficiently communicate these claims. In many cases, the civilization is portrayed in such a way as to bring forth the unconscious cultural connections associated with these iconic images with a degree of respect and class. Keeping in mind the Parthenon's status as a revered site of ancient worship, approaching this icon with commercial exploitation in mind requires a great deal of thought and respect from advertisers in order to best respect its image. Though the vast majority of advertisements approaching this subject have been well received, there have been instances in which pushback from modern cultures has forced advertisers to pull ads as poorly-constructed depictions of a culture's heritage infringed upon the respect its ancestors have earned. Though the following advertisements may represent a variety of industries and products, they all draw upon the intrinsic properties found in Western civilization's understanding of the ancient Greek culture in order to bolster their respective brands and validate their persuasive claims.

A Mexican print advertisement from multi-national American food manufacturer McCormick is decidedly different in its portrayal and usage of images from ancient Greece. Likely appearing in Spanish-language lifestyle or food magazines, this ad was used in both Mexico and the United States to target Spanish speakers with an interest in cooking. The advertisement for prepackaged bay leaves (as seen by the product image in the bottom right corner) features a dinner plate nearly overflowing with a traditionally roasted snapper and vegetables, a dish associated with Mediterranean cuisine. On one side of the large platter sits a model of a Greek temple, that might be understood to be the Parthenon, constructed out of feta cheese. One line of copy featured at the top is written in Greek, a language that would likely be incomprehensible to the Spanish-speaking consumers targeted in this ad. That, however, is solved in the bottom right corner with a Spanish tagline reading "¡Póngale lo sabroso!", loosely translated to mean "Make it delicious", a call to action implying the product's role in making great food.

Figure 11. "Parthenon-Laurel". Publicidad Augusto Elías, México. 2009.

Though the print ad from McCormick has a handful of different elements, the whole of the ad comes together around the depiction of the Parthenon in the center. The use of the feta cheese in the construction of this structure is likely due to two things: first, feta cheese's association with Greek cuisine and culture and second, the cheese's pure, light color is a shade resembling that of the marble that makes up the Parthenon itself[26]. The single line in Greek, directly translated, reads "Laurel: Greek taste in fish", words that, no doubt, are included merely due to the fact that they are written in Greek to further emphasize the "Classical ideals" Western culture associates with antiquity. This use of the Greek language coupled with the Mediterranean dish and depiction of the Parthenon all serve to come together to create an intensely "Greek" emphasis, the culture taking center stage to sell the spices. The inclusion of the Parthenon does not serve to verify the reliability or strength of the brand but rather the aesthetic perfection of the spices featured as the Parthenon is renowned in the Western world for the perfection found in its measurements and aesthetics. The intricate detail in its proportions serve to set it on a plane of achievement above all other structures from antiquity. Here, McCormick's ad is drawing on those perceptions to tie these artistically pleasing characteristics to the mastery and fullness of their spices. The artistic excellence of the Parthenon compared to the fragrant brilliance of the dish serve to complement each other as McCormick invites the consumer to consider how great a dish must taste if it is compared to the Parthenon, an icon of artistic perfection. The brand's use of the recreation of the Parthenon, like the others, draws on the imprinted cultural connections made by consumers in order to associate their brand with the values of the Parthenon. Once the consumer understands the perfection of the Parthenon, the understanding of perfection presented by McCormick is made clearer.

[26] Although the original monument would have been brightly painted, much of modern culture understands the Parthenon to look as it does today, a pristine white marble ruin and thus the ad portrays the Parthenon as such.

An older American print ad from 1952 for Seagram's 7 Crown brand of blended whiskey features an idealized image of the Parthenon imagined as it may have originally looked in ancient Greece. Though it is known that this ad was originally presented in a magazine, the specific context of the publication remains lost to time. As the product is relevant to a wide audience, it is likely that it appeared in a more widespread news publication or perhaps a magazine targeting men, given the popularity of alcohol advertisements. This ad was specifically chosen for this paper as it conveys the value that images from antiquity have held over time, this ad dating back to 45 years before digital images of these structures were even readily available to a larger population. The advertisement's prominent display of the Parthenon is intentional and occupies more than half of the allotted page, drawing the eye of the consumer immediately to the image in order to strategically frame the proceeding copy. Once the consumer quickly digests the colorful image, the imprinted cultural connections associated with the Parthenon's representation are made prominent in the mind of the viewer, thus allowing the text of the ad to become more potent.

Figure 12. "Parthenon". Warwick & Legler, Inc., New York, New York. 1952.

The text is as follows:

The Greeks had a word for it…

BEBAIOΣ[27]

All the never-failing, ever-perfect qualities of Seagram's 7 Crown – are summed up in this one word.
In ancient Greek – it was BEBAIOΣ
In modern American – it is Sure.
In your glass – it is… Perfection.

Say Seagram's and be Sure

The addition of the image of the Parthenon serves to not only reiterate what is said in the copy below, but also to assert the statements made by association. Seagram's pursues "perfection" as well as the strength and reliability associated with the included image. The inclusion of the picture associates this particular brand with the values tied with the Parthenon, values already imprinted in the mind of the target audience. These impressions, coupled with the text of the advertisement below the image, strengthen the text and allow the intangible values of the monument to be understood more clearly in the text. By itself, the copy is baseless and empty. A consumer has been given no legitimate reason to believe the messaging pushed forth by Seagram's. Alongside an image of the Parthenon, however, the copy gains new authority as the subconscious web of cultural associations within the consumer is able to make connections between these more concrete ideas and the text describing the brand. Once the consumer is able to associate the brand with the reliability, quality, and class of the Parthenon, they are able to gain a clearer image of what exactly Seagram's means when they use "perfection" describing their product.

[27] ΒΕΒΑΙΟΣ (βεβαιος) directly translates to sure, certain, confident, assured in English.

Due to the reverence and strength associated with the cultural connections made between Western Culture and images from antiquity, brands must approach these images respectfully and thoughtfully. Using the image of the Parthenon in the context of advertising does not automatically assure success for a given advertising campaign. Brands must, therefore, be aware that the holy nature the Parthenon and other religious icons enjoy, which subsequently creates a fine line of respect which, if crossed, could prove disastrous for the brand that disregards the deference observed by members of Western society. This 1992 full-page advertisement featured in the *Corriere della Sera* newspaper was created by an Italian Coca-Cola office and utilized images from the Parthenon to sell the world-famous soft drink. The ad focuses in on the southeast corner of the Parthenon and depicts the structure as it stands today, but with iconic Doric columns replaced by Coca-Cola bottles. Upon news of this ad reaching Greece, there was an immediate, widespread outcry over the portrayal of the revered, holy structure reconfigured to sell soda. Pictured above in Figure 13 is a closer snapshot of the visual component of the ad that generated outcry and a specific objection in Greece. This outrage extended to such a wide audience that the

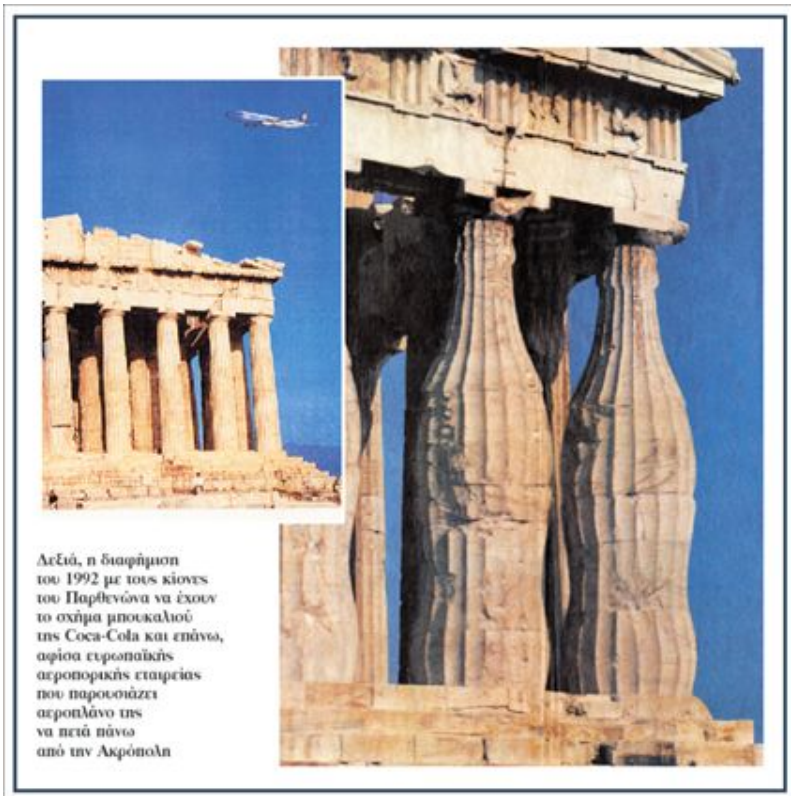

Figure 13. "Parthenon". Coca-Cola HBC Italia, Milan, Italy. 1992.

Greek Cultural Ministry's general secretary made a public statement, proclaiming the Parthenon was an "international symbol of excellence in its combination of form and beauty" and "whoever insults the Parthenon and other similar monuments insults international culture" (New York Times 1992)[28].

Depictions of antiquity in the context of commercial messaging is, at times, delicate due to the heightened reverence in which cultures can view their own national icons. In this case, the reverence for the Parthenon by the Greek people is such that its location atop the acropolis is commonly referred to as the "holy rock", indicating the religious connotations surrounding the structure. Its image in the Greek society is so integrated with the Greek national identity that skewing an image of the Parthenon to serve the desires of foreign corporations could potentially spark outrage. In this instance, the Italian Coca-Cola office likely miscalculated the Greek sentiment for depictions of the Parthenon resulting in the perceived intentions of the ad being misconstrued as it crossed between cultures. While across the Western world many cultures share similar unconscious associations with iconic images, the culture of origin for each iconic image likely maintains a heightened respect and reverence for their personal icons. Thus, while an ad from America depicting, for example, Notre Dame Cathedral might pass as acceptable in the United States, it could likely be highly offensive to Parisians who hold the Cathedral in high esteem as a national icon.

Coca-Cola, attempting to "cash in" on the intangible values associated with the Parthenon, lost perspective in the creation of this image, rightly sparking strong criticism. Its disregard for the austere and holy presence of the temple in relation to the brand's soft drink highlighted the advertiser's exploitation of Western sentiment of Classical ideals for financial

[28] These statements, though valid and supported by the Greek people, were likely made in the context of a larger desire by the Greek government to foment patriotism and nationalism within the population during this time. A statement such as this reaffirms the Greek's pride in its national icons and, thus, its national identity, protecting its image from foreign institutions looking to "take advantage" of its culture, and by proxy, the Greek people.

gain. The restructuring of the building to include the Coca-Cola bottles as columns blatantly transformed this former house of worship into a Frankenstein of name brand promotion, thus cheapening an image that is so heavily respected by Western culture. It is worth noting that this advertisement was a part of a larger campaign that included similar reproductions of monuments such as the Eiffel Tower and the Tower of Pisa, yet this was the only advertisement that was met with criticism and eventually taken down by Coca-Cola. This reaction was largely due to the power of the nationalistic and religious cultural connections of the Parthenon with both the national identity of Greeks, as well as in Western Civilization as a whole. Advertisers, therefore, must first understand the authority and reverence held by each image from antiquity in order to achieve a thoughtful and strategic advertisement that subconsciously speaks to the consumers through the cultural connections in the Parthenon rather than thoughtlessly presenting that image as the brand sees fit. This advertisement and the controversy surrounding it clearly shows the power the Parthenon holds in the Western cultural consciousness and the pitfalls associated with a misrepresentation of such a revered assemblage of values.

CONCLUSION

Although new technologies will continually serve to alter and evolve the popular techniques of advertising, the use of images from antiquity will forever cultivate value for brands and consumers alike. As the public continues to engage with the icons from ancient Western civilizations, the cultural attributes associated with these images will be passed down from generation to generation and further confirm these images as icons. I expect the utilization of images of antiquity in advertising to remain consistent within the modern marketing lexicon in the years to come. I also support the notion that advertisers with a global audience should continue to seed images from antiquity into the public discourse in order to keep the past alive and connected with our present. In addition to this, I believe that further research could shed light onto the specific mechanisms by which antiquity can be respectfully presented in a commercial context. Pursuing this topic deeper would be a worthwhile endeavor. By understanding this, one could better educate brands on the mindfulness required for an advertiser to approach these cultural and historical icons and successfully implement them in an advertising campaign.

Advertising, in general, provides a fruitful area for research that is relevant to our understanding of antiquity as the industry, by necessity, seeks to employ the most culturally relevant, inherently valuable images in advertisements in order to most effectively impact the cultures it targets. It is the value found in images from antiquity that has, thousands of years later, allowed representations of ancient cultures to be commonplace in our magazines, televisions, and on our street corners. As advertising progresses, it remains clear that these images will continue to provide benefits to advertisers considering their value remains untouched by the fickle trends of time and culture. The iconic status of images from antiquity within the cultural conscious of the Western world is firm and will remain so in the centuries to come.

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BIOGRAPHY

Brandon Bragg was born in Dallas, TX in 1997, living in the DFW area until moving to Austin, TX in 2015 to attend the University of Texas at Austin. He enrolled in Plan II Honors program at the University of Texas at Austin and began pursuing a double major in Plan II and Advertising with a certificate in Business Administration from the College of Liberal Arts, Stan Richards School of Advertising, and McCombs School of Business respectively. Brandon graduated with Plan II Honors and Advertising degrees in May 2019 and will return to Dallas to begin his career as an analyst at J.P. Morgan Chase in the fall. Brandon will miss college quite a bit.